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LONG PRIMER LEADED.

This is a description of printing which appears to be universally liked. In 8vo, 12mo, and even 18mo, it is much used. The Irish Farmers' Magazine, M'Gregor's True Stories of Ireland, and Popular Tales and Legends of the Irish Peasantry, just published, may serve as specimens.

BURGEOIS.

This is also a letter much in request; it presents a good face, and takes in a vast quantity of matter, as may be seen in our own Penny Journal, in the Dublin University Magazine, and in the Report of the Juvenile Deaf and Dumb Society.

BURGEOIS LEADED

Makes a very neat book, where the page is not large and where it is desirable to take in a considerable portion of matter. The most fashionable size at present for light and amusing works, appears to be a neat small page printed in Long Primer or Bourgeois, on 8vo. post, or foolscap 8vo.

BREVIER.

This sized type is generally preferred for notes to works printed in Long Primer or Bourgeois, and for extracts in Magazines, Reports, and the Lists of Subscribers to Societies.

BREVIER LEADED.

This is considered a good size for extracts in works printed in Long Primer or Bourgeois leaded.

MINION

Is a letter very little used either with or without leads.

NONPAREIL

Without leads is generally used for notes to larger letter, and in small works, such as Prayer Books and Bibles.

NONPAREIL LEADED.

Nothing can look better than a very small book, say sixty-fours, in this type. We would instance "Consolation in Affliction," a pretty little volume recently published by Wakeman, and which has been said to be one of the handsomest little works ever printed in Ireland.

PEARL LEADED.

Some handsome little volumes have been from time to time brought out in this type, but it is too small for general reading; small editions of the Bible and Prayer Books have been printed in it, however.

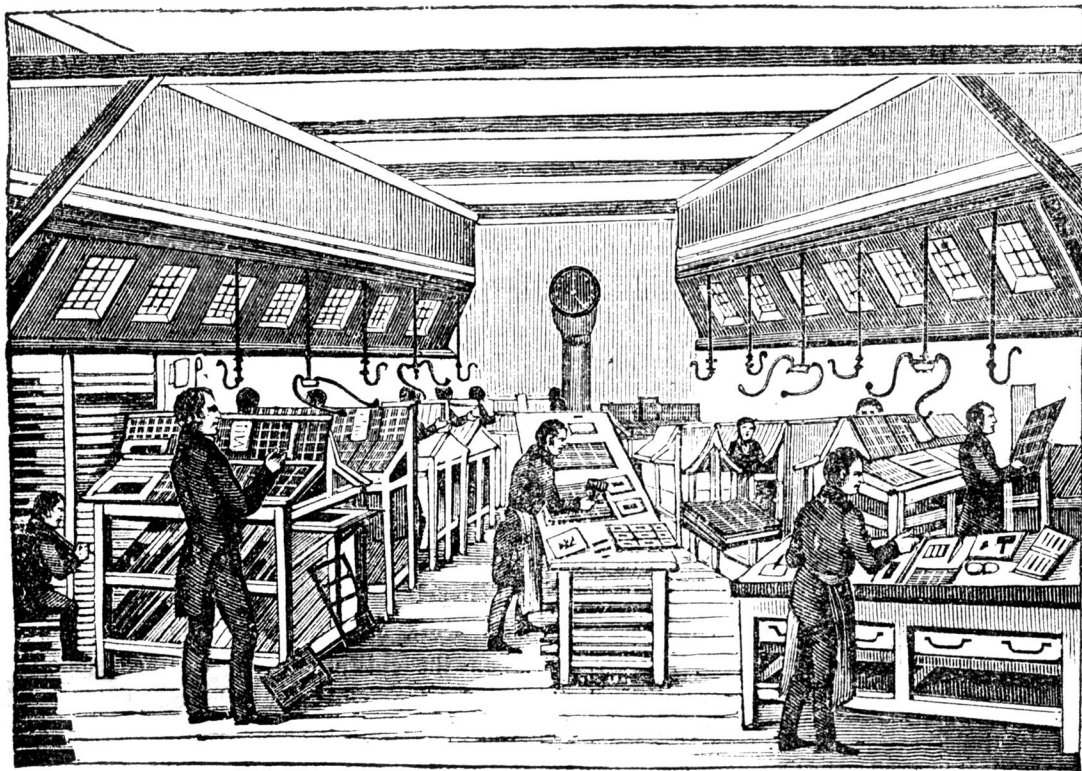
DIAMOND.

To this the same observation will apply.

From a glance at the foregoing, gentlemen desirous of having works printed may be able to decide what would suit best, according to the description of the work, and the size of the volume.

Having thus been shown the various sizes of the types, the visitor may turn his attention to the Compositors' Room, or as it is more generally called,

THE CASE ROOM.



Here will be perceived a long range of wooden frames resembling desks, on which are placed the cases which contain the types. On each frame are laid four cases of some particular fount of type—two of Roman letters, and two of Italic, which, it will be perceived, are appropriated to the use of one man. Each case is divided into a number of small compartments—the upper case containing the capitals, small capitals, figures, and accented letters—the lower case the small letters only. From these the compositor picks up, one by one, the letters necessary to form the words or sentences which may be in the MS., a copy which lies before him; these he ranges in a small iron frame which he holds in his left hand, and which is tech-

nically termed a composing-stick, taking care at the end of each line so to arrange the spaces between the words as to leave no deficiency at the end of the line except where the paragraph closes. From this iron stick he empties the lines upon a small wooden or brass frame, denominated a *galley*, which lies upon the adjoining case, (see plate,) until there are a sufficient number to form a page, and so proceeds until the requisite number of pages to make up a half sheet or sheet are completed, when he carries them to the imposing stone, and having arranged them so that when an impression is taken, the sheet will fold up and allow the right folios to follow in succession; he then puts round them a rectangular

iron frame, called a *chase*. The intermediate spaces between the pages are filled up with small blocks of metal, (in some offices wood is used), suited to the size of the page and the margin required, and then firmly locked up with small wooden wedges, called quoins, so as to form altogether, apparently, one solid piece of metal. This is called a form, and being laid on the proof-press, an impression is taken off, in the manner hereafter described; This first proof is submitted to the reader, who compares it with the copy or MS., and corrects any error which may have been made by the compositor. This being corrected in the types, another proof is taken, and sent to the author, which having been again corrected, and again read and revised, is finally marked for press; and when the necessary number of copies are printed off at press, the types are then returned to the compositor, who distributes them once more into the cases from whence he had before taken them. This is a very quick and nice operation, inasmuch as the fingers and the mind must act in concert, much in the same way as is required in playing on a keyed instrument.

When the art of printing was at first established, it was esteemed the glory of the learned to be correctors of the press to eminent printers. Physicians, lawyers, and even bishops occupied this department. The printers then frequently added to their names those of the correctors of the press, and editions were thus valued according to the ability of the corrector.

As errors of various kinds will present themselves to an author in the printer's proof sheet, we subjoin a few of the marks generally used by those who are correctors or readers for the press; they are the marks in general use, and will enable an author to mark his proof so as to be understood by the compositor.

When a word is incorrectly spelled, mark the wrong letter in the word with a stroke of the pen, and place the letter to be substituted in the margin opposite, thus,

For a letter turned upside down, thus,

To take out an unnecessary letter or word, thus,

When two words are run together to mark a space or division between them, thus,

When two words or portions of a sentence to be transposed, thus,

When two paragraphs are to be joined in one, thus,

When a word is omitted, mark a caret in the place where the omission is made, and the word in the margin: when a word has been omitted, thus,

To change a word or words to *Italic*, thus,

To small capitals, thus,

To capitals, thus,

To retain a word or sentence by mistake marked out with the pen, thus,

To substitute comma, or supply semicolon, or full-point, thus,

To straighten crooked letters, thus,

To mark new paragraph, thus,

When a long sentence is omitted, thus, or write the omission in the margin.

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δ

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tr.

run on.

been

Ital.

s. caps.

caps.

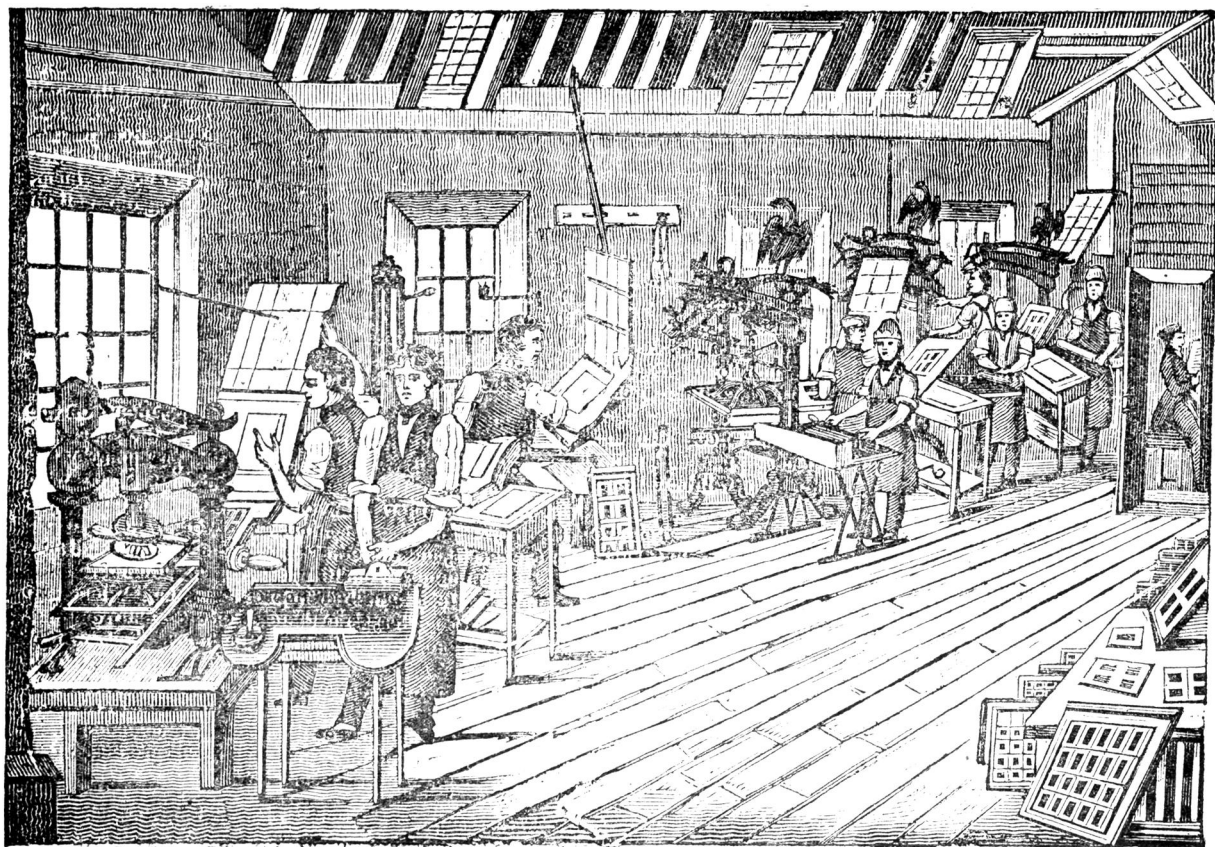
stet.

/, /;

⊙

N. Par.

out, see copy



THE PRESS-ROOM.

There is no department of the printing business which has undergone a more thorough alteration than the Press-Room, within the last twenty years. For the old-fashioned,

clumsy, wooden press, the entire power of which was confined to the operation of the lever and screw in their least effective construction, we have now substituted those